

Bijapur.

Whispering Gallery.

Kulkarni Brothers.
BIJAPUR.

→ PHOTOGRAPHS ←

“The Great Eastern Museum,

25

of the famous

OF THE

Historical Monuments of Bijapur.

Kulkarni Brothers,

Photographer., Bijapur

BIJAPUR

— 55 —

3

An account of Bijapur monuments with
a note on Bijapur architecture and
historical outline.



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Preface.

The Publishers in preparing this small guide have kept a modest aim in view. It is to provide the holiday tourists and visitors to Bijapur with a handy, useful and intelligent guide. Within a small compass, they have endeavoured, not only to give a sufficient historical data and background of the principal monuments of Bijapur architecture, based on the most authentic sources, but they have also tried to bring to the tourist some useful knowledge and insight into the technical aspect of old architecture. For it is not enough for the visitor to gaze upon these noble remains and ruins of Adilshahi Bijapur, with wonder and admiration, for the glory and splendour that was once Bijapur; the visitor must also try to understand and appreciate the constructive genius and skill of those un-named architects who planned and carried out some of these noblest feats of architecture known to man.

The publishers do not lay any claim to originality in this guide; they had before them the best and the most authoritative material in form of the monumental work of H. H.

Cousens, published by the Government of India, in the Archaeological Survey Series of which they have made a liberal use. The only justification that publishers can offer, is that the guide gives in a modest price, the best that is contained in the huge and costly tomes on Bijapur.

The publishers' hearty thanks are due to Mr. B. B. Chitguppi, M. A., the Assistant Curator of the Archaeological Museum, Bijapur, for having gone through the manuscript and made many valuable suggestions and rendered other valuable help.

Bijapur,
Dec. 1935.

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Publishers.

BIJAPUR.



....Sultan after Sultan with
his Pomp
Abode his Hour or two and
went his way

—Omar Khayyam



1. INTRODUCTORY.

BIJAPUR, lying about two hundred and fifty miles to the south-east of Bombay, is reached by the Southern Maratha Railway from its junction Hotgi. A tourist from Bombay or Madras travelling by the G. I. P. Railway, gets down at Hotgi and a short run of three hours brings him to the city of Bijapur once the third great city of the Islamic world.

The story of the rise, growth and decay of the city of Bijapur is one of the most romantic chapters of Indian history, not unmixed with the usual horror and pathos that have been the fate of many an old city of India. The earliest authentic record about the city can still be found in Kanarese inscriptions on the tablet and columns at the entrance of the citadel, dated Sak. 960, i. e. A. D. 1074-75. From this inscription, it is clear that Bijapur was originally named Vijayapur (the city of victory), probably in memory of some notable victory, and was in the 11th century a Western Chalukyan possession, and a capital of a provincial governor. From other inscriptions of the later date on some of the pillars at the gateway of

the citadel, we learn that Bijapur was in the possession of the Yadavas of Devagiri, in the 12th and beginning of the 13th century. About 1300 A. D., when Ala-ud-din Khilji made his famous attack on Devagiri, his general Malik-Kasur captured Bijapur. The converted temple [No. 15] at the entrance of the citadel has an inscription which records this event. For some time, the city remained subject to the emperors of Delhi. But on the establishment of the independent Bahamani kingdom [1347-1489] at Gulburga, Bijapur became the chief seat of one of the four divisions of the kingdom. A constant warfare between the Hindu kingdom of Vijayanagar and the Muhammadan kingdom of the Bahamanis, though it did not touch the city directly, was yet responsible for the great ravages of the surrounding country. The last years of Sultan Muhammad II, the Bahamani king [1463-1482] saw the decline of the Bahamani kingdom and the weakening of the central government. On the death of the Sultan, Yusuf Adil Khan, the governor of Bijapur, collecting a strong army of Mughals and Turks shook off the central authority, proclaimed himself Adil Shah and thus founded

in 1489 the famous dynasty of Adil Shahi at Bijapur.

For the next nearly two centuries, Bijapur was the capital city of one of the most powerful Muhammadan kingdoms of the Deccan. For nearly two centuries it was easily the first city of the southern India and in the whole of India, second only to Delhi, the Imperial capital. Inspite of almost continuous internal and external conflicts, intrigues, wars that were the characteristic features of those times, Bijapur continued to grow into a fine and splendid capital. Sultan after Sultan utilised every interval of peace he could get, to fill the city with monuments, gardens, palaces and architectural works. Though many of them are now in desolate ruin, yet they still speak of the glory that once was Bijapur.

Here it would be well to glance briefly at important land-marks in the building of the city of Bijapur. A detailed description of these will be found in subsequent chapters.

YUSUF ADIL SHAH [1489-1510]. During this reign the citadel or the Ark-Killa as it is called was built. The other notable monuments

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attributed to him are Deccani Idgah [No. 30] Yusaf old Jami Mosque known as Asen Beg's Mosque.

ISMAIL ADIL SHAH [1510-1534]. The Champa Mahal.

MALLU ADIL SHAH, [1534]. Deposed. No works.

IBRAHIM I, ADIL SHAH, [1534-1557]. Mosque at Ibrahimpur [1526]; the Sola Thami Mahal [1525]; the Galib Masjid; the old Jami Masjid [1551. No. 24].

ALI I ADIL SHAH [1557-1580]. His own tomb in the south-west quarter of the city [No. 25]; the city walls and fortifications [1561]; The Chanda Bauri [No. 31]; the beginning of the great Jami Masjid [1537. No. 3].

IBRAHIM II, ADIL SHAH [1580-1626]. The mausoleum of Taj Sultana—the famous Ibrahim Rauza [1626. No. 40]; Sat Mazli [1583. No. 3]; Malika Jahan Masjid [1587. No. 26]; the Anand Mahal [1589. No. 12]; the Sangit or Nauras Mahal and other palaces and buildings of Nauraspur which was proposed to be built as a new capital by Ibrahim. But

the plan was later on abandoned. The remains of the proposed new capital at four miles to the west of Bijapur are still the most picturesque ruins to be seen.

MUHAMMAD ADIL SHAH [1626-1656]. His own tomb, the world famous Gol Gumbaz; the Begum Talao Water Works [1651]; the decoration of the Jami Masjid "Mehrab"; the Asar Mahal [No. 7].

ALI II ADIL SHAH [1656-1672]. The commencement of his own tomb, the well known Bara Kaman, which was never finished [No. 32]; re-building of the walls beside the Landa Kasab bastion [No. 23].

SIKANDAR ADIL SHAH [1672-1686]. The last king of the Adil Shahi dynasty overthrown by Aurangzeb. No work.

Since the fall of the Adil Shahi, the story of the city is a woeful tale of decay, ruin and plunder. It passes from hand to hand, from Nizam-ul-mulk to Peshwa, from Peshwa to the king of Satara till finally with the end of Satara, it reverted to the British. From a great capital it became an object of plunder, loot and demolition. The vandalism of Aurangzeb

who in his religious zeal destroyed the wonderful paintings in the Asar Mahal and else where, was matched by that of the Marathas, who found in its public buildings a mine of material which they were too eager to seize. The palaces were stripped of all their wood work; beams, doors, windows were torn out and carted away. The marks of these ravaging attacks are but too plainly visible to the visitor to-day.

On the 17th May, 1818, Bijapur became the possession of the British. In 1818 Bijapur had already been in decay and ruin for over a hundred years. Meadows Tayler who probably visited the city about 1820-25, graphically describes the sad plight in which he found the great southern Muhammadan Capital. [Archaeological Survey of India, vol. xxxvii, p. 20]. Palaces, arches, tombs minarets, all perfectly carved and built of rich brown bassalt found in the locality "were covered by creepers broken and disjoined by peepal or banian trees". Even in 1889, Mr. James Douglas writing in the "Pioneer" dwelt upon the same sad picture. For a long time Bijapur was an insignificant place in the Kaladgi district. It

was not till 1885 that this foremost city of the southern India, was given the "honour" of being made into a district place of a British province. A work of "reconstruction" now begins and many fine old buildings and palaces are transformed into Government offices and quarters. The work of reconstruction has not only completely transformed the old buildings [e. g. Anand Mahal, Adalat Mahal, Arash Mahal etc. etc] but many of them cannot be inspected from within by the curious visitor. The other famous buildings have now come under the care of the Department of Archaeology and to day the chief monuments of the city present a neat and well-protected appearance.



2. THE CITY, WALLS, CITADEL ETC.

Before we take up the description of the principle monuments of Bijapur, it is desirable that the visitor should have a general idea about the old city, its walls, the citadel and the famous water-works. As already said, the town is situated to the south-east of Bombay, at

about 294 miles by railway, at a height about 2000 feet above sea level. The physical features are most unpromising. Immediately surrounding the town, especially on the north and eastern side are some miles of barren, treeless, undulating land, without any fertile river-basin worth mentioning. Further, the high rising ground on the north east must have made the city vulnerable to a great degree. It is difficult therefore to praise the wisdom of the rulers in selecting the town Bijapur as their capital. Indeed the Adil Shahi kings themselves probably realised the drawbacks of the city, and Ibrahim II actually planned and began to build a new capital at Nauraspur (the present village Torvi, 4 miles west of the town). Palaces and fortifications were begun but it is said that Ibrahim gave up the project on account of the warnings of an astrologer who foretold a dire ruin for the new capital.

THE WALLS:- The area of the whole city covered about two and half square miles and the walls and the fortifications that surrounded the city had a circuit of $6\frac{1}{4}$ miles. The walls had five principle gates; the Mekka Gate on

the west, the Shahapur Gate at the north-west corner, the Bahamani Gate on the north, the Allapur Gate on the east, and the Fathe Gate on the south east. These principle gates are well protected by the side bastions and doubled gates. Besides these principle gates, there are several smaller ones as the Zobrapur and the Padshapur gates.

The walls have been well built of stone and mortar and the space between the outer and the inner wall being well rammed up with earth. All along its top a wide platform runs with bastions almost at regular intervals. These bastions, mostly semi-circular in form, are 96 in number. Upon these guns were mounted and special gun-platforms with devices to turn the gun were constructed. These are well worth inspecting. There are still some guns on some of these bastions, the most notable being that on the Landa Kasab. Outside the walls and running nearly the whole length is a deep broad moat.

THE ARK KILLA or Citadel walls, most of which have been demolished and levelled, had a circuit of one and one-tenth mile, and were almost a replica of the outer city walls. There

were three entrance gates, one to the south still exists. Within the Ark Killâ were the palaces and private apartments of the Adil Shâhs and their families, and "various public buildings such as civil and criminal courts, the military and revenue offices and treasury, interspersed with courts and gardens, fountains, cisterns and running water". Many of these buildings are now converted into Government offices and residences of Government officials.

The walls of the citadel are the earliest structures raised by the Adil Shâhs of Bijapur, after their assumption of independent power. The work was continued for many years and more than one Sultan took hand in their completion. The inscriptions found on the walls tell the same story — the earliest being of 1514 [Ismail] & the latest being of 1544 [Ibrahim I]. The walls were solidly built and were almost entire till the year 1870, when they were demolished and the surrounding moat drained.

WATER WORKS:— Before we leave the general description of the city, it is necessary to turn to the wonderful water-works of Bijapur. No Muhammadan city could be without an

abundance of gardens; an ample and regular water-supply was hence the prime necessity. The Bijapur kings fully lived up to the tradition of the Muslim kings as lovers of gardens and they had constructed water-works which were perfect in their time. Abundant and wholesome water was supplied to the entire city and its innumerable gardens from the two principle sources, one from Torwee, four miles to the west, and the other from the Begum Talao to the south. From Torwee a great underground tunnel carried the water to the city. The curious construction of this tunnel is worth studying. The direction of this underground tunnel can be easily traced by the stone air-shafts built at regular intervals along the route. The water from Begum Talao was brought in earthen pipes, specimen of which could be seen by the visitor in the Archaeological Museum attached to Gol Gumbaz.

Besides these outside sources, the city had innumerable wells and tanks. The most important of these being Taj Bauri [No. 28], the Chand Bauri [No. 31] and the Mas Bauri near Gol Gumbaz. The Mahals of Adil Shahs and those of the chief noblemen had

innumerable fountains, running water-spouts, clever devices to carry water on every floor and thus produced a cooling effect in the hot days of scorching and dry summer.

3. BIJAPUR ARCHITECTURE.

This little Guide does not pretend at all to be anything like an elaborate thesis on Bijapur architecture. Its modest aim is to point out briefly in the descriptions of the various monuments, various architectural peculiarities which might give the tourist a fairly good idea of the character and high level attained by the Bijapur architecture. But it would not be out of place to make here some general remarks about architects, the material used in Bijapur architecture and some of its common features. The following general remarks are entirely modelled on the note on Bijapur Architecture found in the monumental work of Mr. Henry Cousens. (Archaeological Survey of India, vol. xxxvii., p. 36 ff.)

The chief building period of Bijapur falls within the reigns of Ali I Adil Shah [1557-1580] and Ali II Adil Shah [1652-1672]. The period thus covers over a century. It begins with the great Jami Masjid and ends with the magnificent but unfinished monument of Ali II, and popularly known as Bara Kaman. All the notable monuments of Bijapur viz. Gol Gumbaz, Ibrahim Rauza, Mehtar Mahal, the various royal palaces in the citadel, Chand Bauri, Taj Bauri and many others were built in this period.

It is the distinction and the glory of the Adil Shahi kings that they far surpassed the other Muhammadan kingdoms of the south in raising memorable architectural monuments. The monuments of the Bahamani kings at Gulburga or Bidar stand no comparison with those of Bijapur. At first Bijapur kings, especially the early kings, employed the local architects who built the monuments of Gulburga and Bidar; but as the Bijapur state waxed in glory and wealth especially after the historic defeat of Rama Raja of Vijayanagar, the Bijapur kings induced the notable architects from northern India to come down

and build in Bijapur. 'The first building to be built by these was undoubtedly the great Jami Masjid "A monument at once worthy of the best tradition of Adil Shahi". "In it we have" says Cousens, "the style which is chiefly used in Bijapur, coming upon us in full development, in its purest and best form". Subsequent buildings were built upon this early model by the local builders.

The architecture of Bijapur chiefly consists of mosques, tombs and palaces; the first two classes predominating. Cousens notes that more money and art were lavished on mosques and tombs [and also on wells and fountains], because the Bijapur State being surrounded by Muhainmadan kingdoms, was safe from a fear of violence. With palaces it was otherwise. They were the objects of loot and destruction by the rival Muslim kings, so we find them chiefly built of rubble and plaster without any distinctive architectural merit.

The Bijapur architecture is in no sense a new form evolved during the Adil Shahi period, but follows the usual Saracenic tradition. "Excepting the early mosques constructed from Hindu material" writes Dr. Fergusson,

“ there are no others at Beejapoör, which in so far as local peculiarities are concerned, might not have been at Agra or Delhi, and indeed in Persia, or any where else. They have their peculiarities of their own, it is true, but they do not arise from the local situation of the city in the Deccan, so much as from the idiosyncracy of the people to whom they belong, and the circumstances under which they were erected..... ”

But though the Bijapur architecture cannot boast of any distinctive peculiarity, yet it shows some of the finest achievement of the Saracenic art. Built with the rough, rugged local trap,* it is sometime difficult for one to appreciate the high water-mark reached by

* ..*The builders at Bijapur were greatly handicapped by the limited area from which they were able to draw their material which was necessarily contained within confines of the state... The local trap was used and this is a very poor material, indeed, for anything beyond rubble construction, being very brittle and friable. Most of the damage that has overtaken these monuments has been caused by the cracking and snapping of brackets, tie-beams and cornice slabs*”.— Archaeological Survey of India, Vol. xxxvii, p. 38.

Bijapur architecture; more so when it is compared with the more world famous marble structures of the northern India especially of Delhi and Agra. In this connection we cannot do better than conclude with the glowing tribute Dr. Fergusson pays to the architecture of Bijapur.

" On the other hand there is nothing in Hindostan which can compare for grandeur of conception with the tomb of Muhamood (i. e. Gol Gumbaj), nor any so elaborately rich in ornamental detail as the group of buildings comprised in the Ibrahim Rauza. The tombs of Humayoon and Akabar will not bear comparison with them. Some will no doubt be inclined to think that the Taj Mahal at Agra is superior to anything in the south, but it is difficult to institute any satisfactory comparison between it and them. The white marble of the Taj and its inlaying of precious stones are most important adjuncts, but hardly legitimate circumstances to take into consideration in criticising an architectural design. The situation, too, of the Taj on the banks of the Jumna far surpasses that of any building at Beejapur, and it

retains its gardens and its range of marble fountains, which every Rauza had, but only very few indeed now possess; all these add immensely to the charming effect of the Taj Mahal as it now stands, but must not be allowed to mislead us in judging of the comparative merits of its designs. With the same advantage the architect of the Gol Gumuz would certainly have produced a far grander building, and the architect of the Ibrahim Rauza, one more picturesquely magnificent, either, in all probability, much more impressive than the pride of the northern capital. Indeed for certain qualities the buildings of Beejapoor stand quite alone among the examples of Saracenic art, and these qualities, if not the very highest, rank very high among the art principals of architectural design. " *

* *Architecture at Beejapoor, by Fergusson and Tayler, p. 85.*

4. OBJECTS OF INTEREST.
 THE BUILDINGS WITHIN THE CITY
 AND THE CITADEL.

1. *Gol Gumbaz*

Gol Gumbaz, the tomb of Sultan Muhammad (1626-56), and an outstanding landmark with its huge dome, for miles around, lies in the extreme east part of the city. "The impressive grandeur of the building and its imponderable mass simply overwhelm the spectator with awe." If the Ibrahim Rauza the tomb of king Ibrahim, the father of Sultan Muhammad, is the last word in decoration and luxurious magnificence, the Gol Guimbaz is undoubtedly the last word in impressive grandeur combined with stark simplicity.

A few figures about the measurements of this unique tomb will give the visitor some idea of the stupendous character of the building. The extreme outside measurements of the building including the four octagonal towers is 205 sq. ft the extreme height of the building from the base to the apex of the dome is 198 ft. 6 inches; the exterior diameter of the domes is 144 ft., while the interior diameter

is 121 ft. 5 inches. Within the base of the dome is the famous Whispering Gallery, 11 ft. wide and hanging out in the interior of the building 100 ft. 6 inches above the floor.

The strength and solidarity of this huge building depends, as in other cases of Bijapur tombs and mosques, on the perfectness of the mortar used and the fact that it rests on the foundation of a solid rock. Each of the four walls of the building were first raised as huge arches and were then filled with rubble in the case of three walls and with cut stone in the case of the central wall facing nagarkhana. The dome has its masonry practically concrete, in as much as, it is composed of brick in mortar; the thickness of the wall of the dome varies from 10 ft. at the base to 9 ft. at the crown. Cousens in his monumental work on Bijapur architecture describes in detail, the construction of the dome which was built "With ring upon ring of thick brickwork each corbelling forward till they closed at the apex." He also describes how the entire weight of the dome was cleverly carried on the walls by the use of

* *The interior diameter of the Pantheon at Rome the largest dome in the world is 142 ft.—Cousens.*

"pendentive" which are at once a necessity and decoration in the construction of domes.

Next to the dome, the most notable architectural feature of Gol Gumbaz is the massive cornice which ran round the building between the top of the wall and the parapet. The cornice of the Gol Gumbaz is the most massive in Bijapur. The cornice stones project 11 ft. 6 inches from the wall and 90 ft. above the ground. Each cornice stone is divided into four different heights, the total height of each being $7\frac{1}{2}$ ft. Each stone is tailed into the wall deeply, at some places $1\frac{1}{2}$ ft. deep.

But the most popular feature of Gol Gumbaz that has attracted tourists from all parts of the country, is its Whispering Gallery. As described above the gallery runs round within the dome, and access to it is gained by a small door from the terraced roof around the

* *Pendentive*; "In a spherical roof with groined compartments; the term 'pendentive' was applied to the surfaces included between such compartments. The same term is applied to the surfaces included in the angles formed by groined vaulting at its spring."... *Illustrated Dictionary of words used in arts and Archaeology* —By J. W. Mollet, B. A.

base of the dome. Distinct echoes are repeated 7 to 8 times. The slightest whisper uttered by a person sitting on one of the four benches is distinctly heard by another on the opposite bench. Other instances of multiple echoes are the famous dome of the Pantheon at Rome and the whispering gallery of St. Pauls. It is suggested by Cousens that this phenomena of multiple echoes was not deliberately planned of Gol Gumbaz. but is the natural result of the huge size of the dome. "It requires rather more than 65 ft. between a person and the reflecting surface, in order that, the sound of the voice may on return reach his ear, after the cessation of the original sound, to create the impression of a second sound or echo. If a greater distance intervenes, the echo is more distinct, as more time separates the original from the reflected sound. If the distance is less, no distinct echoes result, as the original and reflected sounds overlap and produce a confound sound or resonance" (Cousens; Architecture of Bijapur, p. 104.)

Like the dome of Jami Masjid the dome of Gol Gumbaz had a metal rod eight feet or so carrying crescent. But now only the rod

remains, the crescent being carried away during the times of the Rajas of Satara.

One curious thing to be observed above the entrance gate is a "meteoric" popularly known as Bijli Patthar [The lightening Stone], which is said to have fallen in the vicinity during Muhammad's reign.

2. *Nagar Khana.*

To the south of Gol Gumbaz, and acting as its fine gateway is the old Nagar-Khana now transformed into an Archaeological Museum. It was originally a gateway, the upper storey of which was used as the Nagar-Khana i. e. a "drum-room", where music was played at stated time. The gateway was never finished. In converting the building into Museum rooms, the arches were filled and windows were inserted in it.

The museum at present contains some fine collections of old Bijapur China, Carpets, armoury, paintings, mostly of the Moghul and Rajput schools, Persian, Arabic and Urdu manuscripts, Metal ware etc. and guns. Most of the interesting finds were discovered while

the work of demolition of the citadel walls and converting the Mahals into Government offices and residences was going on. On the ground floor are old guns, Sanskrit and Kanerese inscriptions on stones, going as far back as 7th century, Persian and Arabic inscriptions of the Adil Shahi period, Hero-stones, specimens of Hindu and Muhammadan sculpture etc.

3. *Jami Masjid*

Jami Masjid is the earliest building of importance, being built about 1573; the building of the Masjid commenced in the reign of Ali I, Adil Shah (1557-1580) on his return from the ever memorable victory over Rama-raja of Vijaynagar (Battle of Talikota 1565); his coffers overflowing with the spoils of war, and his head full of plans for the better defence and adornment of his capital, naturally as a good Muslim, he first turned his attention to the erection of a suitable place of worship for the ever increasing population of the city, -one that should be worthy of his capital and state.

Jami Masjid or Juma [meaning "Friday" when Kutbah-i. e. Friday Sermon is delivered] Masjid was the great public Mosque of

assembly accommodating over thousands of devout Mussalmans. It is the most magnificent mosque in the Deccan and it is evident that the architect who designed this great mosque was in all probability summoned from the north. "The sacred grandeur united with simplicity" of this mosque does not fail to strike the visitor.

The mosque is situated in the middle of the southeast corner of the city and lies on the road leading from Allapur Gate to the citadel. The mosque with the great court yard enclosed by the two wings occupies the greatest area in Bijapur about 91000 sq. ft. The main building, the mosque, is on the west side of the Court. The rows of massive pillars which support the beautifully vaulted roof, divide the mosque in 45 bays. The floor of the mosque has been carefully plastered and polished, and divided into oblongs, [by Aurangzeb, it is said] each of which is supposed to accommodate one worshipper. There are such 2250 spaces. Besides this space, the wings which are not thus marked were also used by the worshippers. It is plain that on Friday thousands of worshippers with the Sultan and

the chief nobles of the court at their head must have thronged in this greatest mosque of the Deccan.

The great dome of the Jami Masjid is the best proportioned dome in Bijapur, being perfectly hemispherical. The saracenic domes are as a rule 'bulbous' like a bud with a narrow or a contracted base. The idea of " bud " in the Muhammadan domes is emphasised by the row of petals around the base or near the neck of the dome.

The interior of the mosque, save the wonderful decoration of the "mehrab" [the prayer-niche] hidden behind a thick curtain, is severely plain. The walls are plain and plastered, but one striking thing about them is a row of small windows filled with geometrical designs in perforated stones. The "mehrab", in striking contrast to the simplicity of the surrounding building, is gorgeously decorated in rich gold on coloured ground. There are pictures of tombs, minarets, chains and censers, niches with books in them, vases with flowers and the whole is covered with such inscriptions as follows—

" Place no trust in life ; it is but brief "

“ There is no rest in this transitory World. ”
 “ Life is the best of all gifts; but it is not
 lasting. ”

This rich decoration of “ mehrab ” was not in the original plan of the mosque. In fact it was carried on by Sultan Mahammad who appeared to have a fondness for coloured decoration. It was he who adorned the walls of the Asar Mahal and probably the painting in the water pavilions at Kumatgi are also to be traced to him.

4. Mustapha Khan's Mosque & Palace.

These lie 500 yards to the east of the citadel walls. The mosque is lofty and solidly built. There is not much to notice about the mosque. Behind the mosque to the west are the ruins of Mustafa Khan's palace. The remaining block of the building, gateways, tanks and gardens show that Mustafa Khan's palace and grounds must have been extensive, as well as beautiful.

Mirza (Mulla) Muhammad Amin Lari was an officer during the reign of Ibrahim II [1580-1626] who was sent with troops against

Ahmednagar. Before the king died he entrusted Lari with the full control of the state and gave him injunctions to see that Sultan Muhammad should succeed him. This he carried out faithfully. In return, the new Sultan conferred on him the title of Mustafa Khan. He is frequently called Nawab Mustafa Khan. He served Sultan Muhammad faithfully for years and died in the seige of Chenchi [Jinji] in Karnatic.

5. *Bari Kaman*:-

Standing 200 yards to the south of the mosque and palace, on the road leading from the citadel to the Jami Masjid, is a huge Archway, known as Bari Kaman. This great arch was the main entrance into Mustapha Khan's grounds.

6. *Mehtar Mahal*:-

Mehtar Mahal, situated between Jami Masjid and the citadel gateway, is undoubtedly a perfect little gem of Bijapur architecture. Though styled Mahal it is in fact a gateway to the inner courtyard of a mosque which

though itself a neat little mosque in Bijapur, is completely overshadowed by the former. Yet Mehtar Mahal though meant as a gateway, is a little more than a gateway; for it has upper rooms and balconies above the entrance from which people in old times must have enjoyed a fine view of the royal capital.

The general outline of the Mehtar Mahal is a tall square tower with two slender minarets rising to a height of 66 feet. The old wooden doorway with its massive framing and curious iron bosses and nail-heads is worth inspection.

But the most striking features of this building are the balcony-windows. "For pure gracefulness and delicacy of treatment, there is nothing to surpass them in Bijapur." These are oriel windows supported beneath by carved brackets or with ornamented rows of hanging buds. The parapet of these windows is divided into richly carved roseate pannels. The window-lights themselves are lancet shaped and from the mullions between these lights, projects a row of most richly wrought stone brackets which support the deep overhanging cornice. These brackets are long rectangular

thin stone slabs perforated and worked over with the most beautiful arabesque. Indeed, the work is such as one could expect only in wood. The carved designs "look far too delicate to be wrought in brittle stone." Yet they have lasted for over 300 years.

The hanging fringe of the cornice above the windows was mostly knocked away, but the little part that still remains shows how beautiful it was. Along the top of the building ran the beautiful lacelike parapet, nearly the whole of which has been restored.

The mosque within is a neat little building. It possessed very fine cornice and a richly wrought out parapet along the top. The minarets of the mosque are perhaps the most inelegant minarets in Bijapur; they are completely out of keeping, either with the mosque or the beautiful gateway. Instead of usual bulbous finial on the tops, the minarets are rounded off with a very small ball and a trident.

Many strange legends have been woven around Mehtar Mahal. The strangest and the least probable is that it was built by a sweeper [Mehtar] whom the king gave large wealth in

fulfilment of a certain vow. This legend does not explain the mosque, to which the gate is but an adjunct. "Probably the name Mehtar Mahal was not the original name; it is likely that originally both the mosque and the gateway were called after him who built them. Then as it was private property, and the great door was usually closed to the public, the mosque was lost sight of and the gateway was raised to the dignity of Mahal." [The Architecture of Bijapur. Cousens. p. 84.]

7. Asar Mahal:- (Built about 1646 A. D.)

Asar Mahal is situated upon the eastern side of the citadel across the moat, facing east. From the citadel a viaduct led to the back of this Mahal. The remains of this are still standing. Built by Sultan Muhainmad (1626-1656) it was originally meant for the Hall of Justice (Dad-Mahal) but Shaba Jehan obliged the Sultan to abandon the idea. The Mahal was subsequently made the resting place of the relic of the Prophet and was henceforward known as Asar Mahal, the Palace of the Relique. It is the most sacred building in Bijapur and women are not allowed to enter it.

Asar Mahal is a great open building divided into two longitudinal parts; the front part is an open hall supported by wooden pillars. This hall was known as Gilded Hall on account of its ceiling having been covered with gold leaf, remains of which are still to be seen. A sort of gallery is made into the back part of this. It was here that Muhammad sat upon his elevated masnad [seat] and administered justice.

The first floor of the Asar Mahal consists, besides the balcony referred above, of one big hall measuring 81 ft. long, 27 ft. broad and 20 ft. high, 2 rooms on the south and one room on the north which contain the sacred relic; this room is locked and sealed, being opened only once a year at the 'Urus' festival when the box containing the relic may be seen, but it is never opened. The two rooms to the south are the show-rooms of the building. The walls of the first room are profusely decorated with stems, flowers of a blue creeper; on the back of the niches in this room, vases and urns containing flowers are painted. A profuse use of gold leaf is remarkable and the luster of the gild that still remains is proof of the purity of the gold leaf.

used. The next room is more remarkably painted, the walls being covered with human figures, dark masses of cloud etc. In the opinion of Mr. Griffith, the late principal of the J. J. School of Art, Bombay, who visited Asar Mahal in 1884, these paintings were the work of Italian artists employed by Sultan Muhammad. The same authority points out that the paintings are executed in fresco secco a kind of distemper. But as one would expect of artists who had little knowledge of eastern manners customs and traditions, these paintings are a curious combination of western ideas, western mythology and eastern dress. It is said, that the most orthodox of Moghul Emperors, Aurangzeb, was incensed at the sight of this secular art and had the faces of all the figures defaced. In Asar Mahal are still to be found the rich carpets etc. that were used to decorate the relic room.

The windows upstairs deserve notice. They are filled with geometrical tracery in wood work in which yellow and blue stained glass had been used, some of which still remain in them. A clever device of perforated wavy lines radiating from the centre, on the tops of

some of the windows “ to represent with a strong light shining through them, the rays of the setting sun, ” is also remarkable.

In front of the building is a great square tank which is fed by water from the Begam Talao and Torvi conduits.

8. JAHAZ MAHAL:-

To the north of Asar Mahal and apparently forming a part of it, is a ruined building called the Jahaz Mahal. Probably it was the admiralty office and hence called the Jahaz (Ship) Mahal. At one time, it is well known that Bijapur possessed a considerable fleet. The Jahaz Mahal is now only a gaping ruin with its wood-work torn away.

9. ADALAT MAHAL:-

The Adalat Mahal or the Hall of Justice is now the residence of the Collector and therefore private. The old building has been completely reconstructed.

10. ARASH MAHAL:-

Next to the Adalt Mahal, the Arash Mahal too has been completely re-constructed and is at present the residence of the Civil Surgeon.

11. PANI MAHAL:-

In front of the above building and upon what was once, one of the bastions of the citadel walls, stand the ruined walls of a little pavillion called the Pani Mahal-so called probably, because it overlooked the moat. From the inscriptions upon the walls of this pavillion it appears that, it was built by Ali II (1656-1672). The walls are covered in low relief with carved representations of plates with melons and other fruits and Persian wine bottles. "There is no doubt that the Pani Mahal was originally a little garden house or pleasure resort. " (Cousens).

12. *Gagan Mahal*:-[Built 1589]

It is situated in the citadel with Gagan Mahal on its east. It was built by Ibrahim II [1580-1626] and was probably his private residence. This palace like other palaces in the citadel, is now a completely transformed building and is at present the residence of the Assistant Collector, while its main spacious hall is at present used as the officer's club. The only feaature remaining more or less in-tact, is the great central facade with the entrance

hall. It is stated that the hall was chiefly meant for dancing and singing, hence probably its name the Anand Mahal—the Palace of Delight.

13. *Gagan Mahal*:-[Built 1561]

The Gagan Mahal—"The Sky Kissing Palace" lying to the immediate west of Anand Mahal, was built by Ali I Adil Shaha [1557-1580] in 1561. It is notable for the immense arch spanning the whole front of the Darbar hall, with a tall narrow one flanking it on either side. It is now roofless with ruined and tottering walls. The main block of the building has completely fallen. It seems to have been used both as a royal residence and a darbar hall.

"The main architectural feature of this palace is its great central arch which has a span of sixty feet nine inches. It was most desirable to have a clear open front before the darbar hall unobstructed by pillars or masonry of any kind, in order that the king and his nobles might have an uninterrupted view of the plain before the palace upon which tourna-

finish and the material used agree more clearly with the little Pani Mahal than any other building in Bijapur'. The edges of the masonry and carvings are as sharp as when they were fashioned. The absence of a pulpit in the mosque and the manner in which it is so enclosed points to its having been built for the use of the ladies.

The high walls enclosing the mosque have called forth more than one guess as to their explanation. Dr. Cousens thinks that behind the high walls were the stables of the elephants; while some have put forth the guess that the walls were meant for the covered palanquins of the purdah ladies who attended the mosque.

15. *Karim-Uddin's mosque:-*

[Built about 1320]

Architecturally the most curious and historically undoubtedly the oldest mosque in Bijapur, belonging as it does to the pre-Adilshahi period, is situated to the north west of the citadel gate with Chalukyan columns.

This "Mosque" resembles in no sense to the ordinary muslim mosques with their

characteristic domes and minarets. As a matter of fact this mosque is in all probability a conversion of a Hindu (Chalukyan) temple which once existed on the site. To all appearance, this building looks like a Chalukyan temple. It is well known that whenever " the early Muhammadans settled down, they as a rule demolished the idolatrous temples and gloried in building mosques in their places, upon the very sites and with the material they found on the spot ". The present mosque is a fine example of this. An inscription in old Canarese on one of the pillars, inside the mosque tells us that one Malik-Karim Uddin erected the mosque in Saka 1242 [1320 A. D.]. Karim-Uddin was the son of Malik Kafur, one of the ablest generals of Allauddin Khilji, who was the first Muhammadan King of Delhi to invade Deccan. Malik Kafur is said to have settled in Bijapur and after his death, Karim-Uddin became the governor of Bijapur.

Around the Mehrab i. e. the central prayer niche, are inscribed portions of Koran. Following Ferishta, Cousens remarks that possibly it was to this mosque, " the grand mosque in the citadel ", that Yusuf, the first Adil Shah, went

in to introduce the Shia faith into Bijapur. The Muslims in the Deccan belonged to the Sunni sect and Yusuf was the first to introduce Shia faith, but not for long.

16. KHWAJA JAHAN'S MOSQUE:-

(Built about 1480)

Four hundred yards due north to the Karim-Uddin's mosque, is another similar mosque converted from a Hindu temple. The mosque is said to have been erected in 1488 A. D. by Khwaja Jahan, a wazir of the Bahamani Kingdom.

17. OLD HINDU COLUMNS AT THE CITADEL GATEWAY AT THE SOUTH.

There are several old Hindu columns at the southern gate of the citadel, which deserve notice. Probably these old columns were lying about the ruined Hindu temples and were later utilised by the early Muhammadan occupants of Bijapur, for building guardrooms near the citadel Gateway. This work of re-erection was probably carried on during the early years of Muhammadan occupation, either under Bahamani rule or in the beginning of Adil Shahi.

" The columns are not the best class of Chalukyan columns; they lack the more graceful proportions of the usual tenth and eleventh century work. and there is clumsiness and want of delicacy about the portions of the circular discus of the capital, and the mouldings are neither so varied or rich ". (Cousens)

18. Sat Mazli:-[Built about 1583]

Sat Mazli or Seven Storied Palace stands to the south-west of Gagan Mahal and is said to have been built by Ibrahim II (1580-1626) in 1583. Sat Mazli is at present only five storied, rising to the height of 97 feet, but there exists a narrow stair-case on the fifth story which probably led to the sixth story which does not exist. Sat Mazli was possibly a part of the bigger group of palaces of which Chini Mahal containing Darbar Hall was the most important. It is plain that Sat Mazli was meant for pleasure and royal baths. This is plain from the ornamental bath cisterns and water-pipes which we find in various rooms and various stories. The walls were covered with paintings and as late as 1844, Mr. James Bird could see them in defaced condition.

But there is no trace of these paintings at present. It is said that the walls were also richly and beautifully gilded, until they were scrapped off by the orders of the Raja of Satara. The rich beautifully carved wood work which Sat Mazli once undoubtedly possessed was also removed. From the top of Sat Mazli a fine uninterrupted view of the city on all sides can be obtained. Indeed the narrow top story of Sat Mazli must have been a very fine vantage ground for the inmates of the royal palaces.

19. *Jalamandir*:-

Immediately in front of Sat Mazli is a neat little structure known as Jalamandir - water pavilion. Probably, round about it were the secluded gardens and palaces reserved for the royal ladies and the Jalamandir which could be reached by some sort of wooden draw-bridge which led to the doorway on the north-side, was once used as a pleasant place to enjoy a cool hour in the hot season.

20. CHINI MAHAL:-

Chini Mahal now converted into Government Offices, is to the south east of Sat Mazli.

It was here that when clearances were carried on, that great quantities of broken china, fragments of plates, bowls, candle-sticks, hooka bowls and other articles were found. Many of these articles can now be seen in the Archaeological Museum near Gol Gumbaz. Chini Mahal has a spacious Audience Hall, -Darbar Hall, which is even now used as a Darbar Hall on important official occasions.

21. CHURCH:-

The Station Church which stands at the south east corner of the Gagan Mahal is an old converted building. It is not known what the building was originally. Within it were some beautifully plastered ceilings which have lately been restored.

22. *Anda Masjid*: [Built about 160S]

Anda Masjid so called from its egg shaped dome, lies on the road leading from the citadel to the Landa Kasab bastion and not far from the citadel. It is a curious mosque with two stories. The mosque proper is on the upper storey, the ground storey probably being used as a rest house. "The mosque is about the

best built of any in Bijapur and the surface of the stone is all but polished, having probably been rubbed down with sand and water so as to efface all tool marks." (Cousens.) The dome is of the "ribbed melon shape variety" which is rare in Bijapur and occurs only in two or three buildings. A beautiful perforated parapet runs along the top of the building.

A long inscription around the doorway tells, that the mosque was built by Itbar Khan in A. D. 1608. Itbar Khan was one of the notable men in the reign of Ibrahim II, Sultan Muhammad.

23. Landa Kasab Gun & the Bastion:-

The Landa Kasab bastion is in the south wall of the city and at some distance west of the Fathe Gate. It is worth visiting for the fact that the bastion contains on it the largest gun in Bijapur. This great gun measures 21 feet 6 inches long, with a diameter of 4 feet 4 inches at the breach and 4 feet 5 inches at the muzzle. The length of the bore is 18 feet 7½ inches; its estimated weight is nearly 47 tons. Besides this gun is a smaller one which was probably meant to be mortar.

24. JEHAJIM'S OLD JAMI MASJID:-

(Built about 1551)

This mosque situated about 300 yards to the south west of the Anda Masjid, is said to have been built by Ibrahim I (1534-1557). This is one of the old fashioned mosques with brick and mortar minarets.

25. THE TOMB OF ALI I ADIL SHAH:-

This is the earliest of royal tombs to be constructed in Bijapur, and tradition says that in it lie the last remains of Ali I Adil Shah (1557-1580). The tomb is situated in a field in the south west corner of the city and is remarkable for its severe simplicity. It is simply a rectangular block of building with its four walls perforated with five arches each.

25 a. THE GREEN STONE TOMB:-

This tomb of an unknown person of note lies 50 yards south to the tomb of Ali I Adil Shah in the south west corner of the city. The tomb stone is beautifully moulded and cut in a dark-greenish black basalt. The extensive basement on which the tomb stone rests, is also

most elaborately finished. Below the basement is a vault. At first this tomb was supposed to belong to Sikandar, the last of Bijapur kings; later research has shown that Sikandar was buried in another part of the city.

26. MALIKA JAHAN'S MOSQUE:-

[Built about 1586]

Also called Zanjiri Masjid because, once, stone chains hanged from it. This mosque, said to have been built by Ibrahim II in honour of his wife (?), Malika Jehan Begam, is one of the prettiest and graceful mosques in Bijapur. The amount of wonderfully carved work to be found in this graceful mosque, is truly amazing. The minarets, too are extremely graceful. "A great deal has been done to this building in the way of repairs and most of the beautiful cornice which had been badly damaged has been renewed together with the portions of the perforated parapet." The hanging stone chains which gave this mosque the name of Zanjiri Masjid have long ago disappeared.

26 a. THE TOMB OF AURANGZEB'S WIFE:-

About 150 yards to the south of the Two Sisters, in what is known now as Nau Bag, is

the walled enclosure within which, in 1689 the wife of the Emperor Aurangzeb is said to have been buried. Aurangzeb, was then in Bijapur, having overthrown the Adil-Shahi in 1687. In the centre of the enclosure, on the raised platform was the tomb of which little trace is left now. Or as is more probable, the marble stone which was meant for the tomb of the Empress, never arrived from the north and the tomb was never finished.

27. *Two Sisters or the Tombs of Khan Muhammad and Abdul Raza Kadir:-*

Situated just behind the present Government High School, these tombs are very conspicuous. They are also called Jod Gumbaz, the "Twin Domes" because of their proximity and likeness. They are the tombs of Khan Muhammad and his son and their religious preceptor Abdul Khawas Kadri. The octagonal tomb belongs to the two former, while square one belongs to the latter.

Khan Muhammad the treacherous nobleman of the Court of Bijapur, who helped Aurangzeb in his attack on the city in 1656, was murdered by the Mecca Gate in 1658. It is said that

later, Aurangzeb instructed that the annual tax which Bijapur paid to the Imperial court should be utilised in erecting a tomb of late Khan Muhammad. His son Khawas Khan, a vazir to Sikandar, the last Adil Shah, also turned a traitor and he too was murdered. But his body was buried in the tomb by the side of his father.

In the tomb of Khan Muhammad is one of the finest and spacious halls in Bijapur. Below the hall, underground, are the vaults where the real graves are. There being no counterfeit tombs in the hall as was the usual custom, it is supposed that the hall was meant for residential purpose. But Cousens suggests, that it was hardly so; probably Aurangzeb who was interested in the tomb, ordered a special marble for the counterfeit tombs, but the marbles never arrived, or if they arrived the graves were never constructed,

“ This octagonal tomb was used sometimes for the offices of the Executive Engineer, but owing to the great reverence with which the Muhammadans hold the memory of the saint Abdul Razak, his tomb was not converted

into dwelling. "These domes of these two tombs have galleries within like Gol Gumbaz, but owing to the small diameter of the former they have no distinct echoes.

28. *Taj Bauri*:- (Built about 1620)

This biggest and most finely built tank in Bijapur is situated in the west of the city near Mecca Gate. It has a grand entrance arch with 35 feet in span; two fine octagonal towers rise on the two sides of the arch. The tank is square in shape, each side measuring 223 feet. It is enclosed within high walls. There are rooms and apartments in the middle of east and west walls; these were probably meant for travellers. Similar rooms in these northern walls were long ago converted into a Hindu Shrine. Descending the broad flight of steps and going through the great entrance arch we come to the landing, leading with steps to the water on both sides. Around the inner wall, a narrow gallery with low parapet runs all along, passing through the rooms referred above.

Of the different accounts given about the building of Taj-Bauri, the one which tells,

that it was built by famous Malik Sandal, the architect of Ibrahim Roza, in honour of Taj Sultana the queen of Ibrahim II (1580-1626), about 1620, seems to be the most probable account.

29. *Malik-i-Maidan*:-

Malik-i-Maidan ("Monarch of the Field") is probably, next to Gol Gumbaj, the most well known object of interest in Bijapur. It is mounted on a specially built bastion on the western ramparts, between Mecca Gate and Shahapur Gate. It is the second largest gun in Bijapur, the first being the Landa Kasab. But Malik-i-Maidan is more famous historically not only because of its peculiar construction and shape, but also because it was also sought by different monarchs. Its shape is not the usually long shape that we note in other guns; it is a thick dumpy piece "more like a huge hawistar". Its calibre is very large and it is made in gun metal or a peculiar alloy, a peculiar feature not found in any other gun in Bijapur. An analysis made in 1813 by Dr. Thomson showed that the gun-metal of Malik-i-Maidan was composed of an alloy of 80.427

parts of copper to 19.573 parts of tin." [quoted by Cousens in Archaeological Survey of India vol. xxxvii. p. 29] It is said that ball was not usually fired from this gun, but rather grape-shots or slugs. The surface of the gun is well polished and chased. The great muzzle is wrought into the shape of a head of lion with open jaws; between the sharp bent teeth of the lion a small elephant is represented on each side of the muzzle.

The measurements of the gun given in the Archaeological Survey vo'. xxxvii are as follows; length 14 feet 4 inches; maximum diameter 4 feet 11 inches; the bore at the muzzle 2 feet 4 inches; and at the shoulder near the powder chamber, 2 feet 2 inches. It is estimated that the weight of the gun is 55 tons that is the gun is 8 tons heavier than the longest gun Landa Kasaba.

The history of this famous gun is interesting. "It was cast at Ahmednagar and as the two inscriptions on the gun show, it was cast by Muhammad, the son of Hasan Rumi (Turk), in 1549 A. D. It is said to have been taken to the battle of Talikot (1564 A. D.) where it did considerable execution, perhaps more by

its bark than by its bite in scaring and putting to flight Rama Raja's elephants. Subsequently it was mounted upon the fort Parandh, one of Naizam Shaha's [the Sultan of Ahmednagar] strongholds, fifty miles to the north-west of Sholapur. But after the place fell into the hands of Bijapur, 'the gun was brought away in 1632 A. D. as a trophy of war, and was set upon its present bastion.' [Cousens] When Aurangzeb captured Bijapur in 1686, he had an inscription wrought on the gun saying, "He subdued the Monarch of the Plain." The gun since then has remained on the bastion specially constructed for her. In 1823 the Bombay Government desired to send it to the king of England but the state of the roads rendered the task of removing the huge gun to the coast impossible. Later it was once more thought to remove it to the British Museum but the idea was given up. In 1854 this grand historical gun was almost on the point of being sold in auction for Rs. 150; but the sale was cancelled and the gun saved. (Archl. Survey. Vol xxxvii. p. 30).

32. *Chand Bawri*:-[Built about 1579].

Popularly known as Chanda Bawdi, the tank is near Shahapur Gate. This was the model from which the great Taj Bawri was designed. The Chand Bawri is said to have been built by Ali (I) Adil Shaha in 1579 in honour of his queen, the famous Chand Bibi.

THE UNFINISHED TOMB OF ALI [II] ADIL SHAHA [B 1656-1672].

This last and unfinished royal tomb lies to the north of the citadel and just behind the Travellers' Bungalow. This tomb is now popularly known as Bara Kaman. The great elevated basement on which the great tomb was to stand is 215 ft. square. With its projecting buttresses this tomb would have covered the greatest area of any building in Bijapur. The object of the basement was to provide vaults for the actual graves; the arched entrances to the vault on the east, north, west are now closed up.

The most striking features in this building are the noble arches. Cousens says, "They are purely Gothic in outline, having been struck from two centres, the curves being

carried up to the crowns. The form of arch otherwise universal in Bijapur, is that where the curves, struck from two centres, and rising from their springing, at a certain point, tangents to the curves which continue the archway to the crown. This departure from the usual type gives the building rather the appearance of an old Gothic ruin, and these rings which remain to this day, have regular voussoirs and Keystones." [Archaeological Survey. Vol. xxxvii p. 108]

Although the tomb was unfinished, Ali was buried within the building, his grave being represented by the great tomb stone on the central platform; while in the south west corner, on a small platform is the tomb stone of a female, said to be the tomb of Khurshe Khanam, the wife of Ali Adil Shah.

33. YAQUT DABULI'S MOSQUE, TOMB & MAHAL:-

On the station road just at the point where a small road turns towards Civil Surgeon's Bungalow, and the north-east side of the Citadel is a small tomb and a bigger mosque [a very unusual thing, since mosques attached to tombs are smaller than the tombs] called

looks Asar Mahal. It is a very plain mosque and had at one time some wall-paintings.

39. THE CHOTA ASAR:-

This is a small mosque 250 yards to the east of the Deccani Idga. "It is remarkable for the abundance of rich ornaments in stucco which covers the walls, ceiling, and part of the facade."

V. OBJECTS OF INTEREST. (*Continued*) BUILDINGS OUTSIDE THE CITY WALL.

40. *Ibrahim Roza*:-[Built about 1626].

Ibrahim Roza, lying to the west at a little distance beyond the Mecca Gate, is undoubtedly the glory of Adilshahi architecture. On no other tomb was lavished such a wealth of rich decorations as on this tomb of the Taj Sultana, the wife of Ibrahim II [1580-1626]. At one time this lovely tomb was surrounded

by a beautiful garden, with rills of water running through it. Cousens wrote in 1913 that the archaeological department, funds permitting, desired to restore the lost gardens and that "It could then be to the Dekkan what Taj Mahal is to the Northern India - one of the most lovely and delightful dreams of architectural beauty."

Ibrahim Roza consists two buildings, the tomb proper and the Mosque-the usual adjunct of a tomb. But there runs a single conception behind the construction of both these buildings. The mosque which is on the west side, though not elaborately decorated, yet to keep the general balance and symmetry, is the counterpart of the tomb in size and its main outlines.

The tomb was primarily erected for Taj Sultana, yet the king dying before her was interred in it. In the sepulchral chamber to which a door from the south leads, are five tombs supposed to belong to in order from east to west, 1. Taj Sultana; the queen of Ibrahim II, 2. The mother of Ibrahim. 3. Ibrahim the Jagat Gir. 4. Zurha Sultana, the

daughter of Ibrahim. 5. Darvesh Padshaha, his son: 6. Sultan Sulaiman, another son. This sepulchral chamber is not a vault, but a spacious and finely built square hall, with each side measuring 39ft. 19 inches. There is door in each wall, with three shuttered windows flanking each door. The remarkable feature of these windows is the arched fan-light above each. This fan-light is of beautiful perforated stonework; the letters entangled in the tracery of windows, form sentences which have been found difficult to unravel.

Another most remarkable feature of this sepulchral chamber which has excited amazement in western architects, by its architectural boldness and skill is the literally hanging flat ceiling. Cousens says about it; " It is practically a hanging ceiling. The whole span is the size of the room, namely 39 ft., 10 inches, of which a margin all round, 7 ft. 7 inches wide is covered down to meet the walls. The flat central space is 24 feet square. Upon closely examining this, it is found to be composed of slabs of stones set edge to edge, with no apparent support. There are certainly two deep ribs or beams running across both ways

but these are entirely decorative and are made up of separate stones, and do not in any way support the slabs in the nine bays, into which they divide the ceiling. This has been a most daring piece of work—or so it appears to those used to western method—carried out in open defiance of the ordinary rules of construction; but the result shows, that whatever we may say against it, the architect knew what he was doing, and had as full confidence in his workmen and materials as he had in himself. It has stood the best test that any work can stand—the test of time." (Archaeological Survey of India, vol. xxxvii. p. 72).

The whole secret of this amazing feat, as Cousens himself points out, is the great strength and tenacity of the morter used.

But what strikes most the visitor of this tomb is the amazing wealth of decoration to be found on the exterior walls of the sepulchral chamber, the doors, and the ceiling of the corridor that surrounds the chamber. The decoration chiefly consists of "shallow surface tracery of arabesque" and interlaced writings from Koran. It is said that the whole text of Koran has thus been transcribed on these

walls. But the modern visitor sadly misses the rich colour in which the whole decoration was made. Only traces of this colour are now left. Captain Sykes who was in Bijapur in 1813, says that the carved letters were gilt and the ground azure.

The doors of these walls are thoroughly in keeping with the walls. They are of teak divided into carved pannels. The sentences upon the eight little square pannels of the western doors are as follows; 1. Allah is one. 2. Allah is present. 3. He succeeded him for Good. 4. My helper is Allah. 5. Mahammad and His family. 6. Allah is witness. 7. And all his companions. 8. Indication of Allah.

Curiously enough the outer pillars, supporting the corridor referred above, are very Hindu in style. The ceiling between these pillars and the walls, is covered with carved geometric designs with different 'motives'

Not the least striking feature of this 'magnum opus' of the Adilshahi dynasty, as Cousens calls it, is the deep rich cornice and graceful minarates, the most graceful minarets in Bijapur buildings.

There are several notable inscriptions here, the most notable tells, that it was built by Malik Sandal and that the expenditure was 1,50,000 huns or about Rs. 10,00000.

41. *Moti Gumbaj*:-

A few hundred yards to the south-west of Ibrahim Roza is the tomb, popularly known as Moti Gumbaj, the tomb of Pir Maulavi Habib Ulla who was killed in Bijapur, in local turmoil in 1460 A. D. Its white dome is seen from a considerable distance. "Of the origin of the name 'Pearl Mosque' the story is told that the inside of the tomb was whitened with a wash largely composed of pearls ground to powder". (Bombay Gazeeter; Bijapur District; page 616).

42. *Afzalkhan's Cenotaph Mosque & Palace*:-[Built about 1653.]

Outside the city walls, nearly 2½ miles west near the village of Afzalpur or Tokki, lies the cenotaph, mosque and ruins of the palace of famous Afzalkhan; and three quarter of a mile south to these are the reputed tombs of Afzalkhan's 63 wives, who, (so the legend

goes) were drowned by Afzalkhan before starting on his fatal expedition against Shivaji. He was told by the astrologer that he would never return.

The tomb was not finished, when Afzalkhan received orders to march against Shivaji, and his body was never brought back but was interred upon the slopes of Pratapgadh. The peculiar feature of the attendant mosque, is that it is a two-storied mosque. It is probable that the upper floor which is identical with the lower was intended for the exclusive use of Afzalkhan's wives,

On the south side of the cénotaph and the mosque are the ruins of Afzalkhan's palace, and the adjoining village was called by his name, as it was included in his jahagir.

43. *Yauraspur*—(1599-1624)

The reign of Ibrahim II, [1580-1626], was the busiest and most glorious period in the building of Bijapur. Not only such splendid monuments as Ibrahim Roza were built in this period, but a whole new city was planned and its work was carried on for several years,

till the inevitable astrologers with their dire prophecies, made Ibrahim abandon the plan.

The new capital called Nauraspur was commenced at Torvi, a few miles west to the city, by Ibrahim II in 1599. Masons and other architects from all parts of the country were summoned. and Nawab Shabaz Khan was placed in charge of the work. Nobles, merchants, ministers were persuaded to erect their Mahals in the new capital. And many such fine buildings as well as the general outlay of the city, city walls were constructed. But the whole plan was soon given up either because of the legendary prophecies of the astrologers, or more probable historical, i. e. of the Malikambers attack on the new capital in 1624, A. D. However that may be, all that now remain are the ruins of the great walls surrounding more than half the circuit of the projected city. About the centre of this wall and near the present village Torvi are the remains of the Nauras or Sangit Mahal and the Nari Mahal. The former is the copy of the Gagan Mahal in the citadel of Bijapur.

44. SHAHA NAWAZ KHAN'S TOMB:-

(Built about 1645).

On the way to Amin Darga on the north side of the city, more than a mile beyond Shahapur Gate, lies the tomb of Shaha Nawaz Khan, one of the Bijapur nobles not a great historical figure. He died in 1648, and his tomb with the attendant mosque has nothing architecturally remarkable. Except that it gives one, the idea of what the unfinished tomb of Jahan Begam at Ainapur was intended to look like.

45. THE AMIN DARGA:-

The Amin Darga is one of the two most sacred tombs in Bijapur; the other being that of Hajarat Hashim Peer, near Gol Gumbaz. The Amin Darga is the tomb of Hajarat Khawja Amin Uddin, a saint who died in 1664 A. D. The tomb is said to have been erected by Afzalkhan. It is a very conspicuous building for miles around, its washed dazzling dome being seen from a distance all around.

46. MUSTAPHA KHAN'S SERAI:-(1640-1641)

Next to Amin Darga is the present District Prison of Bijapur which is converted

building from the caravanserai of Mustapha Khan. Though the exigencies of the Prison have changed the building almost beyond recognition, yet it is worth while inspecting from within, though it is difficult to get permission. Inside there is still the big courtyard, the characteristic feature of the workshops for the convicts. The surrounding arcade has been converted into cells. The main building is used for the Prison offices and the hospital. A fine terrace runs along and above the courtyard overlooking it. Consens describes the serai as follows;—

“A serai usually consisted of a great square open yard, with a well in the middle and surrounding arcade opening into the courtyard. Access was gained through a great gateway, with substantial doors for closing against robbers at night, in the middle of one of its sides merchants and others could rest in the arcade with their riding or baggage animals tethered in the court at their feet. For those who could pay a small nominal rent a few small rooms, with doors were provided.Serais were as a rule built outside large cities so that travellers could arrive and depart

at any hour of the night, which they could not do always inside a city after the gates were shut !. (Archacological Survey. vol. xxxvii p. 96-7.)

47. AIN-UL-MULK'S MOSQUE AND TOMB:-

Ain-ul-Mulk's tomb and mosque are situated to the east of the town, a mile a half beyond the city walls. Both the mosque and the tomb, though they have suffered from the ravages of time, are as fine specimens of decorated buildings, as could be found in Bijapur. " Not only is the facade of the mosque enriched with delicate surface tracery, but it is lavishly, and yet not excessively, used in decorative treatment of the walls, arches and ceilings within. The ornament is rich and lacelike, and has been applied with that due restraint and consideration and contrasting effects with plain surfaces that mark the architect as man of refined taste. "

The tomb, probably a later building than the mosque, has the same fine lace like tracery on its walls. The tomb is particularly a fine proportioned one, with a window on the western side of the base a very unusual thing

in a dome. It is said that suspended within the dome was a long golden chain.

Ain-Ul-Mulk Kanani to whom the tomb is ascribed was a noble man in the reign Ibrahim I (1534-57 A. D.)

48. JAHAN BEGAM'S TOMB:-

This tomb which would have been a very remarkable tomb indeed, had it been finished, lies still further to the east of Ain-Ul-Mulk's tomb. This tomb is supposed to be of Jahan Begum, probably a third wife of Mahamn whose body along with those of his other wives lies in the Gol Gumbaz.

This tomb, it is plain, was to be a very similar to Gol Gumbaz. The plan as well as the measurements are identical. There was to be four corner towers. But there was to be a difference. The four surrounding faces were not to be filled into walls enclosing the main hall as in Gol Gumbaz. These faces were to remain open with three great arches in each face; the second difference was that the dome was not to be built over the facades but over the inner walls forming

Jahan Begum's mosque would not have been a rival to the dome of Gol Gumbaz; its dimensions would not have exceeded 70 feet in external diameter i. e. just half the diameter of the dome of Gol Gumbaz.

Within the sepulchral chamber upon double platform is a row of five graves. It is not known to whom these graves belong.

48. KUMATGI:-

Kumatgi is a small village ten miles to the east of Bijapur, on the Hippargi road. It was a watering place and the pleasure resort for the nobles of the Adilshahi Court. There is a lake at Kumatgi, on one side of which are the remains of the ruined palaces and water pavilions. These water pavilions are most remarkable buildings. They are not only provided with an elaborate system of cisterns, and water-spouts, but on their walls are still to be found traces of remarkable and interesting fresco-paintings. These paintings describe the sports and delights of the noblemen who visited Kumatgi to forget their worries of the state affairs. One painting over the arch, describes in the most lively manner,

the progress of the game polo. On one wall is the painting of Persian musician playing to noble ladies. Another scene describes a wrestling match watched by several figures standing as well as sitting. These paintings, have suffered a great deal, by not being properly cared for.

The chief characteristic of these water pavilions, as said above, is their net-work of cisterns, fountains and water spout, to make it a cool resort in the scorching heat of the Deccan summer. "Out in front of the painted pavilion, and rising out of a large square tank is a two storied building, through the masonry of which, pipes are carried up to the scores of jets on both stories. These all open outwards and when the water was turned on and spurted forth from every possible point, splashing into the tank below, it must have been a very refreshing sight. The water was raised by manual or bullock labour to a cistern on the top of a high tower, and from this was distributed through pipes to the various points below". (Archaeological Survey vol, xxxvii, page 126.).

etc. He then should join the main road i. e. Station Road and see Bara Kaman and drive in the direction of Two Sisters. After visiting Two Sisters, seeing Malik Jahan's Mosque on the way, tourist should visit Taj Bawri, Malik Maidan, Deccani Idga, Upali Buruz, Chand Bawri; he might then, if he wishes and has time, drive out of Shahapur Gate, and see Amin Darga, Shaha Nawaz Tomb, Mustapha Khan's Serai (modern Jail).

This would be enough for the afternoon of the day when the tourist arrives in Bijapur. Next morning he should get up early and drive straight to Ibrahim Rauza; he should also see Afzal Khan's cenotaph and from thence drive straight to Gol Gumbaz. He should thus be able to finish the sight-seeing by 11 A. M. If he has still time, he should cross the railway & see Ain-Ul-Mulk Tomb and Sehan Begam's tomb. He can leave Bijapur by the noon train.

If he has a few more days at his disposal, the visitor can spend them most profitably in seeing Navraspur (modern Torvi), Kumatgi, Badami, Aiholi, Pattadkal etc., places worth visiting in Bijapur District.

APPENDIX.

Some notable books on Bijapur and Bijapur Architecture.

[1] The Bijapur Architecture (Archaeological Survey of India, vol. xxvii) by Henry Cousens, M. R. A. S.

[2] The Bijapur Architecture; by Ferguson and Taylor.

[3] Bijapur; by Henry Cousens, M. R. A. S.

For vivid imaginative reconstruction of glory and splendor that once were of Bijapur, one could not do better than read the two following historical romances by Meadows Taylor:-

[1] "Tara"- This novel has for its hero, Fazal Khan, the son of Afzal Khan.

[2] "The Noble Queen"- The Noble Queen is of course, famous Chand Bibi.

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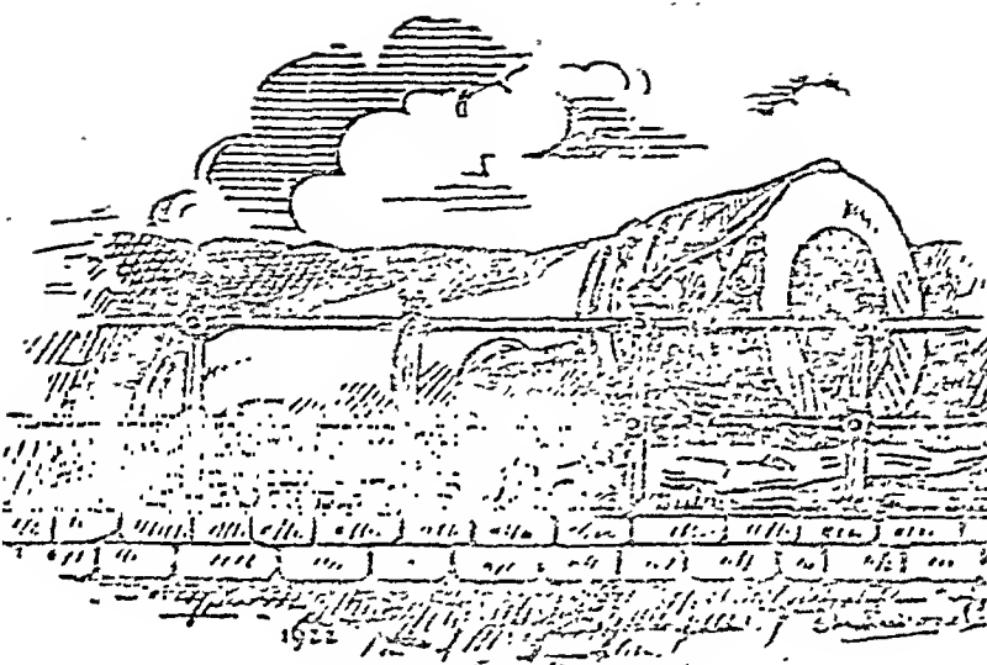
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